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HEAD OF ENDYMION
DETAIL OF PAINTING BY NICOLAS POUSSIN
GIFT OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

SELENE AND ENDYMION BY POUSSIN

The painting by Nicolas Poussin which the museum has acquired through the Founders Society, may well be said to be one of the most beautiful examples of this greatest of the French masters of the seventeenth century. Formerly in an English collection, it was not rediscovered until after the war. It is therefore not included in the three large publications on Poussin's work which appeared almost simultaneously in 1914,¹ and which evinced the revival of interest in the great master in recent times.² However, it must have been famous at an earlier period, for it was formerly in the collection of Cardinal Mazarin,³ the great connoisseur of art, who seldom erred in selecting for his collection masterpieces of his time. While in his collection our painting was in the company of the *Four Cupids* now in the Hermitage and the *Inspiration of the Poet*, now in the Louvre, one of Poussin's finest accomplishments.⁴

From the fact that modern paintings usually have so slight an insistence on subject matter compared with those of earlier periods, we have become accustomed to enjoy paintings without asking what is represented. And indeed, the heroic style of our painting, the carefully-balanced composition, the rhythm of light and lines, the beauty of the cool and temperate colors, impress themselves upon us without explanation. Yet there are still those among us who are inclined to ask first of all what a picture represents and they do not differ much from the spectators of former days, who demanded from the artist more in the way of a story than is usual today. Un-

fortunately, the standards of education have changed somewhat during the past few centuries, and what every educated person in Poussin's day—when humanism was still at its height—knew, must now be looked up in our classical authors, forgotten since schooldays. When we see in the foreground of our picture the tender love scene between a shepherd and a goddess, we feel that we are in the proximity of Virgil's and Ovid's lyrical pastoral poems, and are reminded that those who appreciated Poussin's art in Rome were also admirers of Tasso's *Aminta* and Guarini's *Pastor fido*. But who would remember from exactly what classical source the story of our painting was taken or whether it was represented correctly in every detail? But the intelligentsia of Poussin's time were very well informed on such matters and expected from the artist that he know by heart the stories, for instance, of Ovid's *Metamorphoses*, which furnished so many of the themes portrayed by painters of the seventeenth century, northern painters like Rubens and Rembrandt, as well as Italian and French. If we read the *Academia* of Sandrart, an art compendium by a German writer and painter who met Poussin in Rome and who gives a vivid description of his life there, we find that considerable space is taken up by a commentary on Ovid's poem which Sandrart translated freely from the earlier book by the Dutch art historian, Karel van Mander, the northern Vasari. This commentary was intended as a literary guide for artists who, according to Sandrart, might make unnecessary mistakes in depicting Ovid's stories, and

¹E. Magne, Paris, 1914; O. Grautoff, Munich, 1914; W. Friedländer, Munich, 1914.

²It is reproduced, however, by O. Grautoff in the *Gazette des beaux arts* (1932) and is mentioned in the excellent article by W. Friedländer in the Thieme-Becker lexicon (1933). It was described by both these writers without their having seen the original, which had passed into an American collection soon after its discovery.

³Inventory of Cardinal Mazarin (March, 1661), described as "Endymion and the Sun Chariot," dimensions, H. 1.27 cm.; W. 1.74 cm., which corresponds to H. 49.9"; W. 68.5". The painting, on coarse Italian canvas, measures H. 48"; W. 66.5".

⁴W. Friedländer, *Poussin*, 1914, p. 128.



who wished to be informed regarding the attributes of the gods, their symbolic meaning, the colors of their costumes, and other details. We are told, for example,—this is of interest in connection with our picture,—that Artemis would best be dressed in white; that Apollo should have long yellow locks, his chariot be drawn by four horses,—not by two as some artists seemed to think—and that the color of the four horses should be as follows: the first partly white and partly red, the second yellow, the third red, the fourth dark yellow. We can see from our picture that Poussin must have been well informed, although he did not paint his horses yellow or red, but, in keeping with his realistic style, gray and reddish-brown.

The subject of our composition, however, is not taken from Ovid's *Metamorphoses*, but from his *Ars Amandi*. The story reads:¹ "One night Selene (the goddess of the moon, Latin, Luna) looked down from the clear heavens upon the young Endymion, the son of Aëthlios, as he was sleeping near his flocks on the slopes of Mount Latmos in Karia, and at the sight of his beauty a wave of affection rose in her heart, which her will was unable to stem. Coming down from heaven, she stooped and kissed him and then lingered near him till dawn as he slept on, repeating these visits night after night until her absences excited suspicion among her divine companions. When at length the cause of them became known, Zeus gave Endymion the choice between death and an endless sleep, and, choosing the latter, he may still be found asleep on the mountain-side, visited each night by his pale lover, who keeps a careful watch over his flocks."

In our picture, Endymion kneels before Selene, holding up his hands in a gesture which expresses at the same time longing and sorrow over her departure. His slightly open mouth seems to speak of despair and desire; his eyes are shim-

mering with tears. We are reminded that we are in the age of Rembrandt, the great psychologist in the art of the northern Baroque, when we look at the suffering expression of this youthful face. Selene appears as Artemis, the goddess of the hunt,—a later variation of the legend,—holding a spear in one hand and followed by a hound. Kindly, yet with the statuesque dignity worthy of a goddess, she turns toward Endymion, and what her severe, classical features are not allowed to portray is suggested by a cupid leaning over her shoulder and whispering in her ear.

Night still hovers over the slopes of Mount Latmos. Mankind, personified by a man with dark red skin almost turned to earth, who lies upon the ground, and by a nude cupid, is still asleep. Higher up, in the dim light of the dawn, Endymion's sheep begin to graze. Another cupid in the foreground, touched lightly by a silvery ray of the morning, sits up, still drowsy with sleep. The black shadows on the ground, the dark blue of the curtain and costume at the right, the cool gray-bluish tints of the hills and sky behind Selene, all bespeak the presence of the night, lighted only by the silvery white and yellow dress of the goddess of the moon, which throws its reflection upon the kneeling Endymion, turning his red mantle into a pale purplish rose. Suddenly the winged genius of the morning draws back the curtain which enclosed the cave where Selene and her lover had spent the night, and behind it in the sky appears Apollo in his chariot, in a nimbus of brilliant rays from the morning sun. With fiery temperament, he whips his steeds, who in the freshness of the morning air drive briskly through the clouds, led by the rosy-fingered Aurora, who strews flowers upon the earth.

Although every part of nature is symbolized by human figures, we do not for a moment lose the impression of a

¹W. Ch. Fox, *Greek and Roman Mythology*, 1936, p. 245.

great vision of nature; and the mood of the landscape undergoing the sudden changes which follow the appearance of the dawn, communicates itself to us as clearly as though there were no figures represented at all.

The picture was painted by Poussin in the thirties of the seventeenth century, in Rome, where he had been living for about ten years. It clearly shows Italian influences. As it had been Tintoretto's aim to combine the color of Titian with the design of Michelangelo, so was it Poussin's to unite Raphael's graceful, classical drawing with Titian's beauty of color. And like Tintoretto, his individuality was strong enough to create out of these components something entirely new. And still we feel Poussin's admiration for Raphael in the clear silhouette of each figure and its accentuated proportions, his admiration for Titian in the variety of color shades and their subordination to a uniform background of shadow tones.

The influence of the great Renaissance painters is obvious also in the careful contraposition of the different figures. This is worked out in pairs: Endymion's position supplements that of Selene. Kneeling, he places his left foot forward, the right one backwards; Selene's feet have the reversed position. She holds her arms down, Endymion raises his. The position of the sleeping figures, the man and the putto, corresponds in a similar way, while the winged genius is placed in contraposition to the sitting putto in the foreground. In addition to this, the two main figures of the composition as a whole, who stand out like columns—Selene and the woman who draws back the curtain—balance each other in the way in which their arms and feet are posed.

The idea of the *contraposto* is Italian, but scarcely an Italian artist of Poussin's time went so far in its adaptation as the French artist, who though less temperamental is more systematic and logical in its use. Bernini was quite right when in front of Poussin's compositions he pointed to his forehead and said, "This artist does everything with his head."

The inclination towards an abstract, architectural style is shown not only in the geometric pattern into which the composition is divided—we observe vertical divisions marked by Selene on the left and the curtain at the right, and a triangular form running from Endymion's knees up the sloping hill and from the curtain back to the feet of the horses—but also in the solid construction of each individual figure. We are told that Poussin, before painting his compositions, used to make models in wax, draping them with linen and arranging them in a plane, in order to try out the composition scheme. We feel how carefully the figures are posed, so that there is ample room between them, and, at the same time, how they mark the space towards the depth and width of the composition. From the way in which the folds are laid about the legs of the statuesque figure of Selene, we even seem to recognize the plastic model which the artist may have used.

Compared with contemporary Italian painting, or with Rubens, we may be struck with a lack of fervor in Poussin's work; but we cannot help admiring the self control and deliberation with which every part of the composition is worked out. It combines with a refreshing coolness of color that solidity of structure and dignified classical formality which is characteristic of the best French paintings from his time until Cézanne.

W. R. Valentiner.



THE PIETÀ
 LUCAS CRANACH THE ELDER
 GIFT OF MRS. LILLIAN HENKEL HAASS AND WALTER F. HAASS,
 IN MEMORY OF THE REV. CHARLES W. F. HAASS

A NEW CRANACH

A German Renaissance painting, *The Pietà* (fig. 1), by Lucas Cranach, the Elder, has been given to the Art Institute by Lillian Henkel Haass and Walter F. Haass in memory of the Rev. Charles W. F. Haass. The painting (which can be dated by its style at about 1515) is of a size and importance rare among the artist's work in this country. Its brilliant, rich color—it glows with sealing-wax reds and glossy greens, gold and chocolate, cobalt blue and peach—is of exceptional decorative beauty, as its composition is of exceptional dramatic power.¹

Cranach is one of the artists who made, in the early years of the sixteenth century, the intense creative activity that has become the classic tradition of

Europe. Raphael, Michelangelo, Bramante, Giorgione, Titian, Dürer, Cranach, Holbein—the period is a roll call of the sonorous names of art. It is natural that museums should take pride in having such a period fully represented.

Lucas Cranach, the Elder, is well known as the court painter to the Dukes of Saxony, under whose protection Luther lived. Our picture was painted about two years before the outbreak in 1517 of Luther's fateful controversy over Indulgences. It was created, then, while the air was charged with the lightning which was so soon to play upon the old structure of mediaeval Christendom, with a shattering crash whose reverberations are not yet died away today. Cran-

¹Panel, 29¼" x 38¼". It is a wholly new composition in Cranach's work, unless a drawing for an altar of the subject in the Berlin Print Room (which I have been unable to compare) is connected with it.

ach felt, and represented in his work, all three intellectual forces of the day—mediaeval piety, the Lutheran movement, and Humanism. We already have as a gift of the Founders Society Cranach's *Madonna and Child with Angels* (1536) (fig. 2), a fine example of his late and fully Renaissance style.² The new picture, painted about twenty years before, is still in its inspiration a part of the mediaeval mind.

Cranach was born in Kronach, Bavaria, in 1472. He was the pupil of his father. In his early period, spent chiefly in Vienna (1502-1504), he was definitely of the so-called Danube School of painting, which was a well of mediaeval German feeling unmingled with other inspiration. His weird *Penance of S. Jerome* (1502, Vienna) is an example of the fantastic and vehement expressionism, the mingled figures and wild landscape, of the Danube School, as his *Rest on the Flight to Egypt* (1504, Berlin) is an instance of its lyric charm. It was not until 1506 that traces of Renaissance Humanism began to appear in his work—a female saint with the regular beauty of an Italian model, a wood-cut of "Venus and Amor." He had come to Wittenberg in 1505 and became Saxon court painter, succeeding a wandering Venetian painter, Jacopo de Barbari. Through his predecessor's work, through Dürer's paintings and engravings, through stray echoes of the work of Bellini and Giorgione, presumably also from the new university founded in 1502, he came in touch with the Italian influence that was revolutionizing northern art. But it was not until his late period (after 1527-30) that Humanistic subjects became frequent and his style becomes the full-blown Renaissance manner of his *Madonna and Child with Angels* already in our collection.

The *Pietà* belongs to the beginning of

his middle period, in which mediaeval and Renaissance feelings are mingled. Its color has something of the variety of tints of his early palette, but is tending toward the broad, unmodulated areas of dark, rich, glossy colors characteristic of his middle period. The flesh tones no longer show the almost modern complexity of color that surprises one in his early work, but they are still far from the cold, stylized tones of light pink and blue of his late work. The evidence of the color is reinforced by the evidence of the types. The *Madonna and Magdalen*, the *Christ and John*, are close to the figures of a *Crucifixion* of 1515 in the Provinzialmuseum at Bonn. Certain of the faces and the turban of Joseph of Arimathea (an exotic touch rare in Cranach's work) are close also to two pictures of 1515, the *Martyrdoms of SS. Catherine and John Baptist*, in the Archbishop's Palace, Kremsier. The energy of the drawing, the type of the tree, above all something strange and free in the spirit of the whole conception, point also to about this period.

The *Pietà* was a typical subject of late mediaeval art. In the High Gothic, mediaeval thought had centered upon the positive and happy side of Christianity—love, beneficence, wisdom, justice, confidence are its themes. In the XIV and XV centuries, art had shared the increasing sadness of religious thought. That sadness brought with it an emphasis upon the tragedy of the Christian story and such subjects as the *Pietà*—the lamentation over the dead Christ—became increasingly popular. "Il semble que désormais le mot mystérieux, le mot qui contient le secret du christianisme, ne soit plus 'amour,' mais 'souffrir,'" as Émile Mâle said. It was this mood of gloom which culminated in the doctrines of Predestination and the automatic con-

²This painting has undergone a metamorphosis since it was described in our bulletin of 1923. Originally on oak, the painting had been transferred to canvas and enlarged by an inch or more on each side. When it was recently re-transferred by Mr. William Suhr to a panel backing, it was reduced again to its original dimensions, 46" x 31 $\frac{3}{8}$ ".

demnation of human beings to hell, enunciated by so many of the XVI century reformers.

Our *Pietà* is a very original treatment of the theme. The figures are not crowded together into a close-packed mass, full of the lively movement of late Gothic design, but are placed austere against a cold, solemn sky, and arranged in three groups of contrasting feeling. In the front plane, the dead Christ and St. John are stiff figures of silence and weary exhaustion. Behind is the group of the Marys—restless and tragically grieving—which forms the dramatic center of the scene. The white and peach colored mantles of the Madonna, and secondarily, the green and gold of the Magdalen's costume, make it also the visual center. In the third plane, Nicodemus and Joseph of Arimathea stand, tall, quiet and isolated against the immensity of sky. It is

interesting to compare the brilliant, variegated color, the asymmetrical and dramatic composition, the personal feeling of the artist animating all, with the generalized style of his *Madonna* of 1536. In the latter the massive pyramidal grouping of the Renaissance is used, more freely than in Italy, but still in such a way that a monumental character has replaced the personal and dramatic.

We are fortunate that both pictures have survived 400 years substantially intact. Cranach was a master of the use of oils in the early enamel-like manner, and the patina of his paint—the gloss like the polished skin of an apple, which represents the final subtleties of his skill—can easily be lost.

Of the three best known sixteenth century painters of Germany, Dürer, Holbein and Cranach, the last had the narrowest background. He made no journeys outside Germany, to assimilate other cultures and become a man of the world, as did the other two. He spent his life in little towns, in a country which outwardly, at least, was still Gothic—a land in which nobles rode hunting, clad in armour, down from castles above the forest, and burghers lived in close-walled towns. In spite of his contact with more traveled men and his life at a court, much of the provincialism of that world tinged his version of Humanism with a notable naiveté as well as with a freshness of spirit. His models are great, coarse-boned, whiskered country-men or blond village girls. But he is a great artist and he is significant—in the deep Gothic fervor, the imaginative power and magnificent technique of this picture—of the contributions which that northern world brought to the new world of the Renaissance.

E. P. Richardson.



MADONNA AND CHILD WITH ANGELS
LUCAS CRANACH THE ELDER
IN THE COLLECTION OF THE INSTITUTE



FIG. 1

MADONNA AND CHILD

GIFT OF THE DETROIT MUSEUM OF ART

FOUNDERS SOCIETY, LAURA H. MURPHY FUND

DRAWINGS BY CORREGGIO

Correggio's art is one of the most astonishing anticipations in the development of painting as well as of drawing. His ceiling paintings in Parma for the church of S. Giovanni Evangelista and the cathedral solve the boldest problems of foreshortening and the treatment of light and shade. Even in the German and Austrian ceiling paintings of the seventeenth and eighteenth centuries it was not possible to handle the view from below more logically nor carry illusion further. Our

astonishment is so much the greater, when we keep in mind that this art, seemingly baroque in so high a degree, was done in the first decades of the sixteenth century. The date of Correggio's birth even falls within the fifteenth century. It is not yet definitely established, though the general inclination is to set the date of his birth in 1489; the artist died in 1534. Thus he is a contemporary of Leonardo (†1519) and Raphael (†1520),—both of whom died within the decade before



FIG. 2
MADONNA DELLA SCALA
FRESCO IN THE PARMA GALLERY

him,—and of Michelangelo, who outlived him by three decades. If the spirit of the time connects him with the creations of these three great masters, he holds his own beside them as an artist of entirely individual stamp, a phenomenon of genius who from the beginning follows the rules of his own artistic development.

As in his paintings, Correggio proves himself in his drawings also, the same bold innovator, far ahead of his time. The drawing in red chalk recently acquired from the Laura H. Murphy Fund representing the *Madonna and Child* (fig. 1) gives us an opportunity to trace this side of his work. The Museum already had in its collection two other sheets attributed to the master, a washed pen drawing *Madonna and Child and Little St. John* (fig. 4) and *Putto Bearing a Load of Foliage*. They were bought in 1889 by Mr. James E. Scripps from

Sotheby in London and came to the museum in 1903 as a gift of his widow.

The newly acquired sheet has a long pedigree in English drawing collections. The first owner who can be established with certainty is the English painter Sir Joshua Reynolds (1723-1793). After this, according to the statements of the former London owner, the drawing is to be found in the following English drawing collections: Hilbert, A. Holland-Hilbert, Viscount Knutsford.¹

Reynolds' collector's mark is still to be recognized in the right lower corner of the drawing. The artist was an especially eager collector and lover of Correggio-drawings.² And when we look at the drawing, we understand what it was that induced the painter, who himself was so fine a colourist, to acquire the drawing: it was its great painteresque qualities.

Correggio's work in drawings, so far as it is known and authenticated, is in very close connection to his painting technique. From the beginning it is entirely focused upon painteresque effects, upon colour values. The medium which the artist preferred for them is soft red chalk. It had not been in use in Italian art very long and only especially progressive



FIG. 3
MADONNA AND CHILD
IN THE BRITISH MUSEUM, LONDON

¹Reproduced, *The Vasari Society*, First Series IX, No. 10.

²A large number of drawings in the British Museum and the Royal Collection in Windsor bear Reynolds' stamp. The above mentioned sheets given by Mr. Scripps, according to the entries in the museum's inventory, also go back to the Reynolds Collection. But only the drawing with the representation of the putto shows Reynolds' collector's mark.



FIG. 4

MATER AMABILIS

PAINTING IN THE COLLECTION OF THE INSTITUTE

artists liked to employ it. Leonardo da Vinci was characteristically one of the first to use red chalk, for instance in his sketches for the Milan *Last Supper*. It was left to the artists of the seventeenth and eighteenth centuries, the period of the painteresque styles, to perfect red chalk drawing to its last virtuosity. In his red chalk drawings Correggio stands close beside them and anticipates the results they obtained.

With what gentleness is the red chalk employed in our drawing! Softly and caressingly the strokes are laid upon the paper. And what wealth of colour nuances has the artist attained even in monochrome! The chiaroscuro which Correggio handles in his paintings as scarcely another artist has done, we find attained here with the limited means of

drawing. The psychic effect of the sheet depends in high degree on the masterly technique of the handling of the chalk. The eyes of mother and child, melting in sweetness and inner feeling, appear as diffused black flecks in the delicate oval of the faces, an effect which agrees with the artist's paintings. (Compare the *Mater Amabilis* in the museum, fig. 4.) With what delicacy is the Madonna's hair treated and how wonderfully is the hand represented with its beautifully formed fingers! As the strongest spot of light upon the sheet it first attracts our attention and transmits the feeling that it is here that the center of interest in the silent action lies.

The group in which this drawing is to be placed is that of the early Madonna pictures between 1515 and 1518. We



FIG. 5

MADONNA WITH THE CHILD AND ST. JOHN
WASHED PEN DRAWING
IN THE COLLECTION OF THE INSTITUTE

have already mentioned as related in feeling the *Mater Amabilis* of the museum, which falls in this period.³ Still closer is the *Madonna della Scala* (Madonna on the steps) in the gallery in Parma (fig. 2), in connection with which it is possible that our drawing was done. The *Madonna della Scala* is executed in fresco and was originally painted above a city gate in Parma; Vasari has described it as being at this spot.⁴ It came to the gallery in 1812. There has been a difference of opinion regarding its dating. We would

accept Venturi's statement,⁵ who points out the close connection in the type of the child to the little hunters in the Camera di San Paolo in Parma and dates it accordingly about 1518. The type of the Madonna's head is at any rate also very closely related to the *Mater Amabilis*. The *Madonna della Scala* is now in a bad state of preservation. We learn of the original composition from a drawing in the collection of the Weimar Museum, which shows the Madonna sitting on the steps of a temple.⁶ However, this

³Compare W. R. Valentiner in *Bulletin of the Detroit Institute of Arts*, Vol. X, Jan., 1929.

⁴Giorgio Vasari, *Lives of the Painters, Sculptors and Architects*, translated by Mrs. J. Foster, London, 1878, vol. II, p. 406.

⁵Adolfo Venturi, *Correggio*, Rome, 1926, p. 124.

⁶*idem* p. 124.



FIG. 6
MADONNA DEL LATTE
PAINTING IN THE BUDAPEST GALLERY

is not an autograph drawing by Correggio but a copy.

As an autograph preliminary sketch to the *Madonna della Scala*, Venturi⁷ regards the wonderful drawing of a *Madonna and Child* in the British Museum which we reproduce here, done like our drawing in red chalk (fig. 3). We can no longer determine whether the arrangement of the group in a half oval was the original form or whether the drawing was mounted in this form at a later time. If it was the former, which seems to us likely from the construction of the group, it is very probable that the fresco above the city gate also had the form of a tympanum. If we compare the London drawing with ours the relationship is striking, in spite of the fact that the London drawing with its strongly accented light and shadow contrasts has so much more dramatic an effect. It is the same compact triangular composition which both drawings have in common with the *Madonna della Scala*. The same

expression of the most intimate motherly feeling welds the group of mother and child together in an inseparable unity. Most striking of all is the similarity in the shape of the heads in the two drawings and the way that the eyes are rendered in the manner described above. Such a small technical detail as this, that the artist allows the trial lines running through the head of the Madonna to remain without erasure, strengthens still more the impression of relationship. In the position of the Child, on the other hand, the two drawings differ from each other. In the London drawing it is somewhat complicated. We see that in the execution of the fresco Correggio has chosen the simpler posture of the Child of our drawing, more suited to obtain a monumental effect.⁸

The theme of the mother and child in this intimate genre-like and so human a form was taken up once again by Cor-



FIG. 7
MADONNA DELLA CESTA
PAINTING IN THE NATIONAL GALLERY, LONDON

⁷*idem* p. 124.

⁸Corrado Ricci reproduces in his book on Correggio (London-New York, 1930) pl. CCLV, a third drawing of a Madonna and Child from the Dubini Collection in Milan, which is related to the *Madonna della Scala*. It shows the same trial-lines running through the head of the Madonna as in our drawing.

reggio in his middle period. As chief examples out of the group of these Madonnas, some of which have been lost track of, are the *Madonna del Latte* (the nursing Madonna) in the Budapest Gallery (fig. 6) and the *Madonna della Cesta* (the Madonna with the basket) in the National Gallery in London (fig. 7). The dating of both of these pictures also is argued. Gronau⁹ dates them too early (1522), Venturi¹⁰ too late (1530). They are close together and were done between the two large fresco paintings in Parma in S. Giovanni Evangelista (1520-1524) and the cathedral (1526-30), about 1525. Compared with the *Madonna della Scala* they are richer in composition and more animated in posture, all in all done with more outward virtuosity. The washed pen drawing of our collection, *Madonna With the Child and Little St. John* (fig. 5), is very close to this group of Madonnas. It has very close connections to both pictures and assumes a kind of middle position between them.

In common with the *Madonna del Latte* is the way in which the three figures are grouped in a descending line. It shares with the *Madonna della Cesta* the form and posture of the Madonna's head, besides such details as the folds of the Madonna's robe and the tree in the background. The posture of the Christ-child corresponds more nearly to that of the babe in the picture of the *Madonna del Latte*. But it is just in these parts that the drawing is not clear: it is not quite apparent what has happened to the right arm of the child. Obviously it has been washed away and can be reconstructed in a similar manner as in the painting of the *Madonna del Latte*. The main differ-

ence between the *Madonna del Latte* and our drawing is the fact that in the painting a small angel brings fruit to the Christchild,¹¹ whereas in the drawing it is St. John who kneels before him. Now we know from the literature¹² that as late as 1842 there was in the possession of Count Cabral in Rome a very good variation of the *Madonna del Latte*, which has disappeared and which showed the little St. John in place of the angel. The supposition that our sheet represents the sketch for this now lost picture has much probability.¹³

In this sheet we also have, as in the aforementioned chalk drawing of our collection, the impression of a strong painteresque effect, perhaps not in a similar degree; for the pen is not so well adapted to the bringing out of such an effect. But everything possible was done to make the pen drawing appear painteresque. The lines no longer run in a uniformly quiet uninterrupted flow, which is the case with the pen drawings of the Quattrocento, but are here strengthened, there entirely omitted as though dissolved in light. Shadows are obtained by washing in bistre. This interrupting of line and the employing of the wash are media of which the pen drawing of the baroque made the most exhaustive use. Here with Correggio we find both anticipated.

Compared with the chalk drawings, the pen drawings in the work of Correggio are much less numerous. We do not have sufficient material to gain a unified impression of style. However there are preserved in the collection of the Duke of Devonshire in Chatsworth two sketches for putti groups done in pen and lightly washed, which techni-

⁹Georg Gronau, "Correggio," *Klassiker der Kunst*, 1907.

¹⁰idem.

¹¹We find the same little angel in a preliminary sketch by Correggio, which he did in connection with the *Madonna del Latte*, executed in pen on a sheet in the Albertina in Vienna. Compare the reproduction in Venturi's book on Correggio, plate 129.

¹²Julius Meyer, *Correggio*, Leipzig, 1871, p. 143.

¹³Correggio has depicted the same theme in his early period also, in a picture now in the collection of W. R. Timken in New York, reproduced in *Unknown Masterpieces*, edited by W. R. Valentiner, London, 1930, plate 21.



FIG. 8

PUTTI

WASHED PEN DRAWING

IN THE COLLECTION OF THE DUKE OF DEVONSHIRE

cally have the closest connection with our pen drawing. Venturi reproduces them¹⁴ in connection with Correggio's fresco in S. Giovanni Evangelista in Parma (completed 1524). In date they are also close to our drawing. One of these pen drawings is illustrated here for comparison (fig. 8). The similarity of the stroke, the earmarks of which we have described above, is striking. The same is true of the employment of the wash, above all in the eyes, where with its diffused dark flecks it is similar to that in the chalk drawings. What impresses us most, however, is the agreement between the hands in the two drawings. The thumb spread out from the palm has the same deformed shape, the middle finger is shaped by two almost parallel strokes. From this it appears to us that both stylistically and technically the sheet is sufficiently established among the drawings of Correggio.

The third sheet in our collection, which is ascribed to Correggio traditionally, the red chalk drawing of a standing putto bearing a load of foliage, acquired at the same time as the last mentioned

drawing, in spite of its good pedigree from the Reynolds Collection, will not stand the test of style comparison. In the treatment of outline and hatching it lacks the lively temper of Correggio. It is too clean-cut and indicates the hand of a pupil or a follower. The way in which the bulging calf of the leg contrasts with the slender ankle gives signs of an already manieristic tendency. The decorative motif, to be sure, comes from Correggio. However that is no conclusive evidence for a definite attribution. The time of Reynolds, the eighteenth century, made such attributions on a large scale. Correggio, like Raphael, had grown from a well-defined artist personality to a collective term, which covered in the way of subject matter everything particularly favoured by them. Nevertheless we are indebted to this period with its eager collecting spirit for most of the Correggio drawings which belong to the treasures of the printrooms of today. It would seem that it was only the *dixhuitième*, in whose art painteresque values played the leading role, which was entirely ripe for the understanding of this drawing art, itself painteresque in the highest degree. Correggio's own century, much as it recognized his paintings and frescoes, was frightened of the "impressionistic" boldness of his drawings. Vasari with all his adoration for Correggio's paintings, picked flaws in his drawings.¹⁵ He found the quality of the drawings, which he regarded as not sufficiently completed, much inferior to that of his paintings. The somewhat schoolmasterly reproach entirely overlooks the actual value of a Correggio drawing, whose qualities lie not in the painful carrying out of the detail but in its content of sentiment and emotion, in the rendering of which the artist, in advance of his time, had invented this suggestively-indicated painteresque manner of drawing.

Ernst Scheyer.

¹⁴ *idem*, plates 72 and 73.

¹⁵ *idem*, vol. II, p. 405.

CALENDAR OF LECTURES AND EXHIBITIONS

EXHIBITIONS

- | | |
|-------------------|----------------------------------|
| March 24—April 26 | Modern German Watercolors. |
| March 24—April 26 | Lithographs by Toulouse-Lautrec. |
| April 7-30 | Exhibition of Persian Art. |
| May 1-31 | American Watercolors. |

SPECIAL LECTURES

- Tuesday, April 7—8:30 p. m. "The Character of Persian Art"—free lecture by Dr. Mehmet Aga-Oglu.

RADIO TALKS

(Sundays at 2:00 over CKLW, by John D. Morse)

- April 12 "Hudson River Landscapes."
April 19 "Rembrandt, the Master Painter."
April 26 "Is Sculpture a Lost Art?"
May 3 "Titian."
May 10 "Egypt, the Cradle of Western Art."

GARDEN CENTER

- April 16—2:00 "Rock Gardens"—free illustrated lecture by Mrs. Louise B. Wilder.
April 24—2:00 "Plants for Modern Gardens"—free illustrated lecture by Dr. Leonard Barron.

WORLD ADVENTURE SERIES

(Illustrated Lectures)

- April 19—3:30 p. m. "Through Romantic India and Into Forbidden Afghanistan"—illustrated lecture by Lowell Thomas.
8:30 p. m. "With Lawrence in Arabia"—by Lowell Thomas.